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E. Golonshten

INDIAN NOTES

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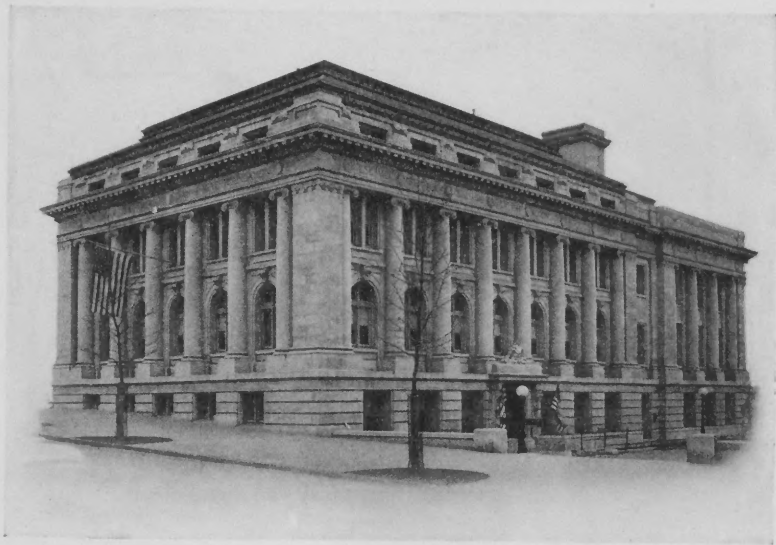


PUBLISHED OCCASIONALLY IN THE INTEREST OF THE
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HEYE FOUNDATION

BROADWAY AT 155TH STREET, NEW YORK

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Museum of the American Indian, Heye Foundation.

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New York

VOL. I

APRIL, 1924

No. 2

The New Museum Site

THE indebtedness of the Museum to Archer M. Huntington, Esq., who gave the site on which the present building stands, has been further increased by his munificent gift to the Museum of a triangular plot, comprising about six acres, bounded by Eastern boulevard, Middletown road, and Jarvis street, near Pelham Bay park, in the Bronx. The situation of this tract is shown on the accompanying map (fig. 2).

Even before the Museum was formally opened to the public in November, 1922, it was realized that the enormous increase in the collections from the time the building at Broadway and 155th street was erected in 1916, would necessitate additional facilities for display and study ere many years elapsed. At the present time the exhibitions on the three floors of the Museum devoted to the purpose are unsatisfactory by reason of crowding, while storage facilities for study collections are entirely inadequate.

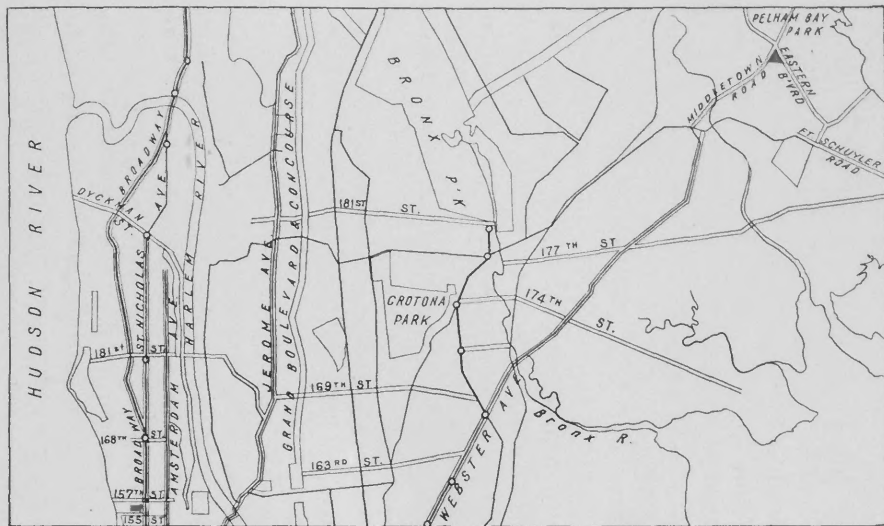


FIG. 2.—Site of the Museum Building at Broadway and 155th Street, and of the newly acquired property near Pelham Bay Park.

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quate, every available foot of space in the basement of the building being utilized.

It is therefore with gratification that this timely gift of additional land to the Museum by Mr. Huntington has been received by the trustees. It is planned to erect ultimately on the new site a building of sufficient capacity to enable the display of collections, to provide rooms for students of American archeology and ethnology, to afford storage of study and exchange collections in such manner that they may always be accessible, and to provide laboratory space. In addition it is planned to include a properly equipped hall for lectures on the subjects to which the foundation is devoted. It is the intention to continue the use of the present building for exhibition purposes.

Such a program will involve considerable time and expense. It is not proposed to erect the entire building at once, but it is hoped that in the near future work will be commenced on its first unit. Before that time, however, the area that will form the open court will be devoted to Indian gardens, where varieties of vegetal products long raised by the Indians may be cultivated. Later, large outdoor models of Indian habitations will be constructed as a part of the display of native activities.

GEORGE G. HEYE,
Director

TEOKA^NHA'S SACRED BUNDLE



IF SEVERAL sacred bundles obtained in 1923 from the Omaha tribe, one was that of Teokaⁿha (fig. 3). It is thought well to give here a description of this bundle because it so well exemplifies certain types of sacred objects among the Omaha and other tribes. The bundle was obtained from Teokaⁿha's son, George Ramsey, who was willing for the Museum to have it in order to commemorate his tribe in general and his father in particular. This bundle is a composite of four units of objects of the class termed by the Omaha as *wahube* (holy).

The four units in the bundle are: (1) an emblem of the revelation and gift of power granted to Teokaⁿha at his puberty fast; (2) the emblem of a revelation and gift of power granted to him in the prime of his manhood as a free favor from the buffalo, and not as a reward of fasting; (3) Teokaⁿha's war bundle, which he had by inheritance from his father; (4) emblems of the Wichita Society, or "Red Medicine Society," of which Teokaⁿha was a member. Therefore this bundle well represents several phases of Omaha thought and belief concerning supernatural powers and the obtaining of favors by men from the Higher

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FIG. 3.—Teokaⁿha and his sacred bundle. The portrait is from a bust in the Museum.

Powers. Teokaⁿha was born in "the year the stars fell," i. e., 1833. At that time the Omaha village was at the site of the present town of Homer, Nebraska; but when Teokaⁿha was about four years of age the Omaha moved from that place and settled on Elkhorn river. While living here he reached the age when it was customary for boys to go out fasting for four days and four nights, holding lonely vigil in a solitary place for the purpose of obtaining favor from Deity, such favor being manifested in a vision.

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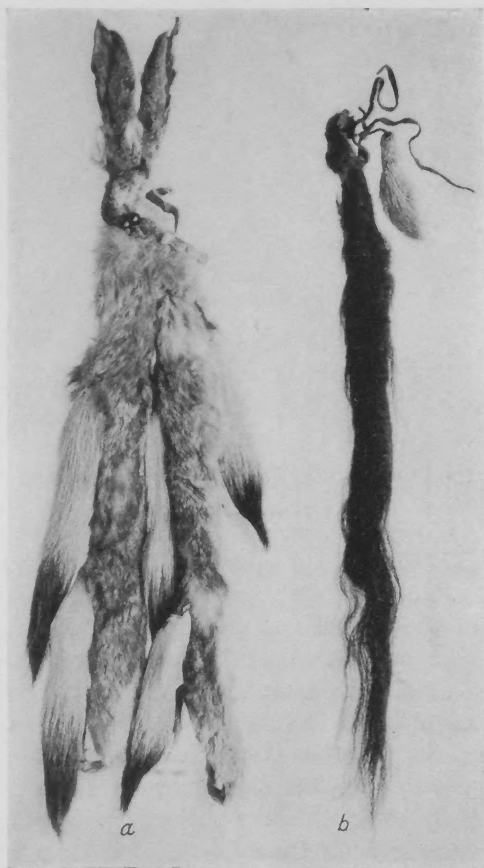


FIG. 4.—Two of the articles in Teokaⁿha's bundle.
(Length of rabbit-skin, 25 inches)

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In Teoka^aha's vision there appeared to him the Jack-rabbit, and it seemed to have a dark-tipped eagle-feather attached to its head at each ear; therefore the Jack-rabbit became his personal patron and guardian spirit. According to custom in such cases he soon after procured a jack-rabbit skin to keep in his possession as a token of the favor granted him, to be a continual reminder and assurance to his faith in the revelation which had been granted to him in his youth. The significant promise of the vision is that the one to whom it was given should be endowed with the peculiar powers and capabilities of the creature which he had seen in his vision. The peculiar powers of the jack-rabbit are its elusiveness before its enemies. It has great swiftness and ability to dodge and elude pursuit. In the first place, because of its unobtrusive form and color blending with its natural surroundings, it is difficult to discover while motionless; and in flight its swiftness soon puts it beyond pursuit, or, if followed, the pursuer often finds that the jack-rabbit has dodged and doubled back on its course, so that the pursuer has passed beyond and lost track of it. So the person who has the Jack-rabbit as his patron trusts that he shall be given these powers of escape from his enemies when hard-pressed in war.

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The second unit of this composite bundle of Teoka^aha is an emblem in commemoration of a revelation and gift of power which came to him as a free gift from the Buffalo, and was not evoked by fasting. It came about in the following manner: One time when he was a young man he was appointed, on the occasion of a buffalo hunt, as one of the riders and killers, as he had a good buffalo horse and himself was well skilled in the work. He wounded a buffalo, which then charged, and his horse became frightened and Teoka^aha was thrown. The wounded buffalo advanced and stood over him, but did not attack him. Blood spouted from the nostrils of the wounded animal and streamed over the face of the helpless man. He wiped the blood from his face as well as he could, and, watching his opportunity, crawled away. The wounded buffalo finally fell and died. The butchers then came up, and pursuant to custom cut up the meat and divided it according to tribal law, the skin going to the one who had killed the animal.

That night in his sleep Teoka^aha had a vision of the buffalo which he had killed. He saw the animal standing on the prairie with tail erect, and now not blood but water was spouting up from his nostrils to a considerable height. In the spray thus caused there was the appearance of a rainbow; and the buffalo was pawing up the moist earth and

seemed to be trying to cast the lumps of mud over himself, and at the same time the spray of water seemed to be directed to cleanse the wound. And the buffalo spoke and said, "Thus you shall do." Teoka^aha awoke and the vision was so forcibly impressed upon his mind that he was unable to sleep again, and all the rest of the night he continued to ponder over this strange thing. It seemed to him that this vision must have been given him as a sign that he was *te ithaethe* (in the Omaha language, *te*, buffalo; *ithaethe*, supernaturally favored). He therefore cut off the tail of the very buffalo he had killed, and which appeared to him afterward in vision, and kept it as the symbol of the favor granted to him, and used it always afterward in the treatment of wounds, contusions, and broken bones, for surgery was the prerogative of the "buffalo-favored." The surgeons were a fraternity of those who had received a buffalo vision, either as an answer to prayer and fasting, or, as in this instance, as a free gift. A buffalo vision was considered a divine vocation to the office and work of a surgeon.

Teoka^aha ceremonially laid away the buffalo-tail in a proper covering, from which it was brought out on occasions for use in healing. In his practice Teoka^aha sprayed clear water upon the wound, as he had been taught by the buffalo

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when it spoke to him and said, "Thus you shall do." He would also sing a song to invoke the power of the buffalo. The words of the song may be translated as follows:

I am sending the water,
I am sending the water,
I am sending the water,
I am sending the water.
I have sent the water
(Into the wound to heal,)
I have sent the water;
It has reached you to heal.
I have sent the water.

At the close of the song he gave an imitation of the bellowing of the buffalo.

The third unit of the composite bundle is Teokaⁿha's war bundle which he inherited from his father, Mahiⁿzi. The war bundle contains a cane whistle, an eagle-feather, a kit-fox skin, and a whip (fig. 5).

Teokaⁿha's son, from whom the bundle was acquired for the Museum, could not tell how his grandfather had first obtained it, whether he had inherited it from his father, or had it by direct revelation in a vision. However that might be, it came to Teokaⁿha in the line of one who had been originally so favored.

It may be supposed that the powers represented by the kit-fox skin are the swiftness and shrewdness of that animal, and that the value to the holder



FIG. 5.—Part of Teokaⁿha's medicine bundle.
(Length of whip-stock, 19 inches)

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of such an emblem lay in the ability to invoke these powers for his own aid. The eagle-feather likewise, of course, represents the great powers of that bird, its strength in flight, its keenness of sight, its boldness, and its assurance in the accomplishment of purpose. The whistle is made from a large cane which is not native to the country of the Omaha, but it is supposed to have been obtained in the South. Whistles made from this species of cane are quite common in war bundles of Siouan tribes, even so far north as the Winnebago.

Before going into battle or on a journey, Teoka^{na}ha used to place the kit-fox skin on the neck of his war horse and would fasten the eagle-feather at the base of the horse's tail. He said when he did so the horse seemed to be aware of it, and to be very proud and conscious of the power which the objects conferred, hence his speed and power of endurance were increased.

Teoka^{na}ha carried the whip in his hand, not to punish the horse, he said, but as a means to impart to the horse the powers represented by it from its mystic character. The lash of the whip consists of braided strands of buffalo-skin; the handle is made of a kind of wood which the Omaha call *žá'zi* (yellow wood) and which is comparatively rare in the Omaha country; it is the red mulberry (*Morus rubra* L.).

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An incident was told of the use of this war bundle by Teoka^{na}ha on one occasion. He was out alone, riding his war horse; the fox-skin was on the horse's neck and the eagle-feather on the tail, and he had the whip in his hand; but he had no weapons. Suddenly he saw a number of enemies, Dakota,

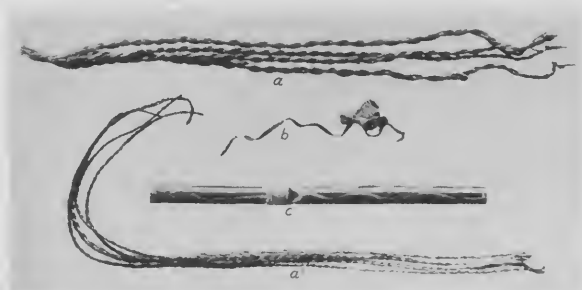


FIG. 6.—Sweetgrass braids (*a*, *a'*), “red medicine” (*b*), and cane whistle (*c*) from Teoka^{na}ha's bundle.

(Length of whistle, 13 inches)

coming, and they were trying to surround him. Being unarmed he was doubtful, but he kept talking to the horse and struck him four times with the whip. (Four is the perfect number, the mystic number of power.) When he looked back he could see that he was gradually and surely drawing away from the enemy.

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The fourth unit in the sacred bundle of Teoka^{na} consists of emblems of the secret society of the Omaha which they call the Wichita Society, because it came to them from that tribe. It is commonly called the "Red Medicine Society" because the principal element in their cult is the so-called "red medicine," *maka^{na}hide* in the Omaha language (fig. 6). This "red medicine" is the seed of a thorny leguminous shrub, the coral bean (*Erythrina flabelliformis*) which grows in southern New Mexico and Arizona. The Wichita Society is nonexistent now among the Omaha, and little can be learned about its organization, purposes, and teachings. Besides the *Erythrina* seeds there are a cane whistle similar to that pertaining to the war bundle, and eight strands of sweetgrass (*Savastana odorata*).

No doubt this sacred bundle was originally wrapped in buffalo-hide, but this wrapping has been gone for many years. Since the original covering has been gone, it was replaced by four wrappings, one over another, of cloth, one of these being of bunting with stars and stripes like the national flag. In these later days it is very common to find sacred objects wrapped in the American emblem.

MELVIN R. GILMORE

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ANCIENT SMOKING-PIPES FROM ECUADOR

UP to the present time nothing has been known concerning the custom of smoking in ancient Ecuador. In 1907 the writer secured from Agua Fria, Province of Esmeraldas, a hollow, pottery human head having a perforation in a short, rudely formed stub extending backward from the base of the head. At the time it was procured, it was recognized as perhaps a smoking-pipe, but in the light of two other specimens acquired during a trip to the Ecuadorean coast in 1921, its character as such is definitely established.

These three pottery pipes are believed to be the first ever found in Ecuador, as no specimens of this type occur in the great mass of material found at La Tolita and in the interior of Ecuador by the Mrs. Marie A. Heye Expedition, nor in the two other large archeological collections from Ecuador, namely, the Jijon y Caamaño collection in Quito, and the Rivet collection in the Trocadero Museum of Paris. This we may say is equally true of Peruvian archeological material, for it has been the writer's privilege to examine practically all of the large collections from that country, in both Europe and America. A considerable number of pipes of stone and earthenware have been found in southern Chile, Argentina, Brazil, and Venezuela, and, very

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rarely, in the interior of Colombia, all of which are quite crude in execution.

The pipes in question belong to a well-defined group of artifacts found in the coast region of the Province of Manabi, north of the hills where the remarkable stone seats are found. Small, characteristic human figures of clay, well modeled, and sometimes painted in several colors, are first encountered around the Bay of Caraques, and somewhat analogous pottery objects were discovered by Dr. George A. Dorsey on the island of La Plata, a little farther south. Extending northward from Caraques into the Province of Esmeraldas as far as Atacames, this type of pottery figures abounds. Still farther north, in the great deposits on the island of La Tolita, and those discovered along the banks of the Rio Mataje on the Colombian frontier, somewhat similar figures are found, but the area of the culture seems to have been in northern Manabi and southern Esmeraldas, its center being the vicinity of the estero of Cojimies, which is the boundary of the two provinces. In Vol. II of the author's *Antiquities of Manabi* are illustrated a number of pieces from this territory. In the adjacent Esmeraldas region, along the coast and inland shores of Cojimies bay, numerous sites abounding in antiquities have been found by our expeditions. At the mouth of the bay is a large island with two

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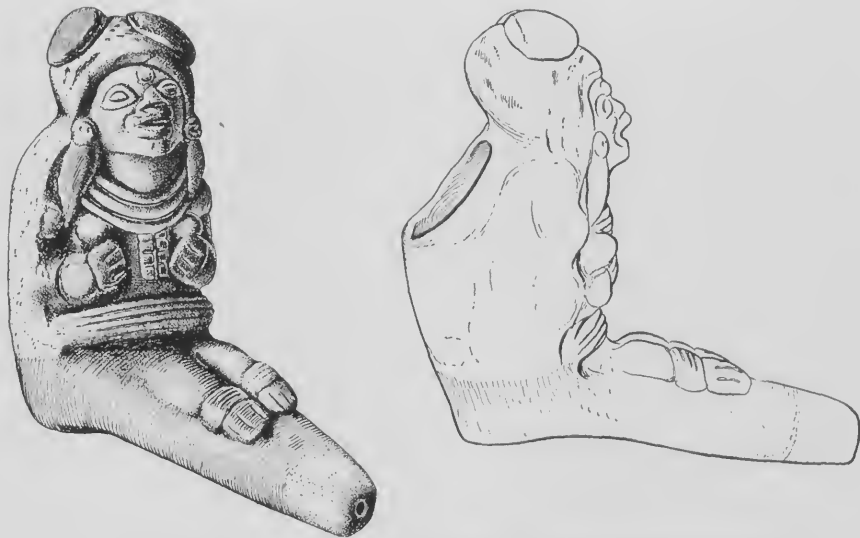


FIG. 7.—Smoking-pipe of pottery from Portete, Province of Esmeraldas, Ecuador.
(Height, $3\frac{1}{4}$ inches)

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small towns, the southerly being Zapotal, the northerly, Portete. It is from Portete that the two pipes obtained in 1921 were found, and we procured also other exceedingly interesting specimens to supplement a small collection gathered at the site in 1907. The character of the antiquities is unquestionably pre-Spanish, and they form a group which is of the highest archeological interest, being more allied in general concept to Central America than to the region southward. A discussion of the archeological problems of this culture area, to be presented by the writer in the next volume of the series of *Contributions to South American Archeology*, on the Archeology of the Province of Esmeraldas, Ecuador, and the Department of Nariño, Colombia, will summarize his investigations and studies of the entire Ecuadorean coast, begun in 1906 and concluded in 1921.

The pipe in fig. 7 is two and seven-eighths inches long at the base, and three and a quarter inches high, and the opening of the bowl is three-quarters of an inch in diameter. It represents a seated human figure with the hands placed on the body below the breasts. The legs are extended on the stem of the pipe, which projects in front of the body, the bowl being in the back. The lower part of the specimen, from the waist to half an inch from the mouth-end of the stem, is painted red on



Fig. 8.—Smoking-pipe of pottery from Portete, Province of Esmeraldas, Ecuador.
(Height, $3\frac{1}{4}$ inches)

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the right side and orange-yellow on the left, the painting extending in a band around the back just above the base. The waist girdle is painted green over a yellow coating; the three-strand necklace also shows traces of green, and the top of the head is of the same color. The rosette at the right side is red, but the color has disappeared from that on the left. The long, curious ear-pendants are painted with the same colors found on the lower part of the pipe, respectively red and orange-yellow.

In fig. 8 the other pipe from Portete, three inches long and three and a quarter inches high, is illustrated. It is incomplete, as the legs of the seated human figure are broken off. The modeling is of the same character as that of the other Portete pipe, but the stem projects from the base of the back of the figure just below the bowl. The bowl of the pipe is painted in bands of green and red; the stem is green. The hands rested on the knees, and there is a two-strand necklace with pendant hanging over a short cape. The bowl of the second pipe is slightly larger than that of the first.

The third pipe to which we have alluded (fig. 9), from Agua Fria, a small site about twenty miles in a direct line north of Portete, is quite different from the two just described, in both type and modeling. It was evidently intended to hold a

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wooden stem in the short stub projecting from the back. The eyes and mouth are different in character from those of the other two pipes; indeed the only point of resemblance is the turban-like covering above the forehead. The treatment of the eyes is decidedly unlike that of the group to which the other two pipes belong, recalling some of the archaic-like faces on the necks of vessels from the region a little to the north.

Whether the pipes were used for smoking tobacco as a pastime by the people of this region may perhaps never be known; but that the custom prevailed in ancient times

of smoking tobacco or other narcotics either for ceremonial purposes or for pleasure, seems to be amply verified by the three specimens above described.



FIG. 9.—Pipe from Agua Fria,
Esmeraldas.

(Actual size)

M. H. SAVILLE

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PRESENT-DAY PICTOGRAPHY

AN EXAMPLE of picture-writing among the collections of the Museum is of special interest in that the drawings were made and used only recently for mnemonic purposes.

Pictography as practised by the American Indians was employed principally for recording notable events, such as deeds of valor in war,—the capture of prisoners or horses, or the killing of enemies,—for success or failure in hunting, and the like. Picture-writings of this kind are often very graphic and full of action. In other cases the pictures indicate the havoc wrought by disease, or they record an unusual meteoric shower, or in fact anything that, to the artist, seemed to be of an uncommon nature.

Many kinds of materials have been used in picture-writing—skins of animals, bark, wood, stone, bone, ivory, shell, and textiles. Many choice specimens of all kinds are exhibited in the Museum. The specimen herein illustrated (pl. v), however, is nothing more than a series of drawings with a lead pencil on a piece of ordinary manila wrapping-paper. It came to the Museum from a trader who has a store at Bethel, Alaska, and an outlying post, in charge of a native, at Chookfoktolik, an Eskimo village some seventy-five miles

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away. As it became necessary to replenish the stock of the post, a member of the Eskimo household was sent to the store at Bethel with the picture-writing as a memorandum of the goods needed.

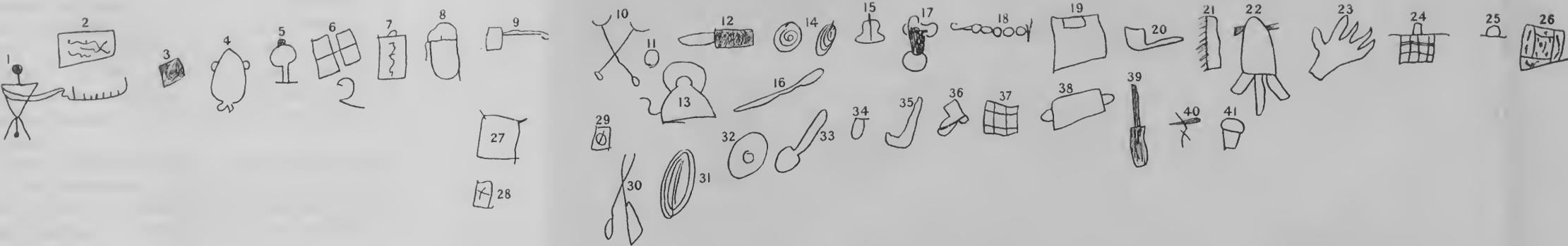
The trader writes: "While traders generally could read a considerable portion of it, it was intended only as a memorandum for the carrier; it would remind him of the kind of goods wanted, while he would have to trust to his memory for the quantity and quality."

Unfortunately the trader was unable to decipher all the drawings in this case, but those whose meanings are interpretable are given in the list following, commencing with—

- No. 4. A *nyak*, a species of hair-seal, the skins of which are used for clothing.
- 5. Stand lamp for coal-oil.
 - 6. Panes of window glass.
 - 7. Can of coal-oil.
 - 8. Cooking-pot.
 - 9. Camp axe.
 - 12. Sheath knife.
 - 13. Tea-kettle.
 - 14. These coil-like figures signify that "soft laid cotton twine of two different sizes were needed for net-making."

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15. "A bell which, when in use, is attached to a dog harness or a tow-line when driving during the winter."
16. A file, or files.
18. Dog chain with a snap and a cross-bar at the respective ends.
20. Smoking-pipe.
21. Comb.
22. Ground-squirrel skin. "These skins are used in large numbers for clothing by the natives." The trader stated that he had "disposed of fifteen thousand of such skins in a single season, which were bartered for other and more valuable furs."
23. A canvas glove. "These gloves are used during the autumn and are no good for cold weather."
24. Cotton shirt.
25. Hat.
26. Bolt of calico.
27. Bolt of standard drilling for tent-making.
28. "Probably intended as a reminder for some kind of cloth."
29. Ditto.
30. Shears.
31. Coil of line for hauling sleds, etc.



A RECENT ESKIMO MNEMONIC RECORD

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- 33. Spoon.
- 34. Bag of tobacco.
- 36. Shoe.
- 37. Bolt of gingham.
- 38. Cooking-pan with a handle at each end.
- 41. Five-pound pail of lard.

Some of the drawings are clear enough to convey the thoughts of the Eskimo who made them, while others are difficult to decipher. In his communication the trader states, "In all probability the drawings were made during the long evenings, the writer and the messenger going over the details carefully together, so that the messenger will know what he was expected to get and only took the writing along so that nothing should be forgotten."

In examining the kinds of merchandise specified in the pictograph, it is interesting to note how the natives are becoming accustomed to the use of the products of civilization to the exclusion of their own.

WILLIAM C. ORCHARD

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WATEREE ARTIFACTS

THROUGH the kindness of W. de F. Haynes, Esq., of New York, the Museum has received several pottery vessels of the ancient Wateree Indians who, known since 1567, lived at least as early as 1701 on the stream that bears their name near the present Camden, Fairfield county, South Carolina. The power of the Wateree was broken in the Yamasi war of 1715, and thirty years later they became consolidated with the Catawba, although they



FIG. 10.—Wateree jar from South Carolina.

(Height, $18\frac{1}{2}$ inches)

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still constituted a distinct village and retained their own dialect as late as 1775.

A part of the old Wateree region has been flooded in recent years by a reservoir, but while it was still exposed, Mr. Haynes was enabled to explore one of the mounds and to gather some aboriginal objects from the adjacent village-sites.

Among the more noteworthy artifacts thus procured is an earthenware jar of unusual size (fig. 10) that illustrates strikingly the ability of the Wateree potters. The entire outer surface of this vessel is covered with paddle-markings, similar to those so characteristic of the pottery receptacles of the early Cherokee.

In exploring a mound at Longtown, in the same county, a small package consisting of a bark wrapping within which was a small human figure modeled in clay, was recovered. The head was missing. The trunk is covered with a design formed by incised lines, the evident intent of the maker being to depict the ornamentation of clothing. Similar designs have been noted on certain carved stone idols from Southern mounds, but so far as known this is the first example of such ornamentation on a clay figure. This interesting object is among the collection generously presented by Mr. Haynes.

G. H. PEPPER

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THE SANTA BARBARA CRANIA

THE CRANIA from Santa Barbara, Cal., about which there was so much comment in the newspapers during November and December of last year, have arrived at the Museum and been placed in the care of its Department of Physical Anthropology. After an examination of the material, the writer presents the following preliminary statement of the findings:

These skeletal remains comprise three different items, originally lettered *A*, *B*, and *C*, all of mature age. *A* consists of a number of cranial fragments, particularly of the face, blackened from smoke, ashes, and some fatty substances. *B* and *C* are skulls in a good state of preservation; they also were somewhat blackened and incrustated with earth and ashes. All the bones, on being cleaned, regained their original color, which is a dirty brownish in specimen *B* and light brownish in *C*. These skulls are shown in front and lateral views in figs. 11-14. To specimen *B* belong a number of other skeletal parts which will be of importance in the final investigation. With *C*, the notorious one, came four cervical vertebræ (I-IV) of gracile form and size. Both crania are of moderate dimensions, *B* doubtless a male, *C* quite probably a female. Both have well-preserved lower jaws.

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The principal diameters of the crania are given in the following table:

Specimen	Length	Width	Height	Cranial Module
B (♂)	174 mm.	141 mm.	134 mm.	149.7
C (♀)	167 mm.	131 mm.	125 mm.	141.0

According to von Török's classification, the length is to be determined as medium in *B*, and short in *C*. The cranial indices amount to 81.0 and 78.4, rendering *B* brachycranial and *C* mesocranial. *B*, furthermore, is hypsicranial and metriocranial, *C* orthocranial and metriocranial. The cranial modules are somewhat low. Of significance is the minimum frontal width of both skulls, which is equivalent to the post-orbital constriction and which causes pronounced phae-nozygy. The bizygomatic width, expressing facial width, is not in excess of conditions generally found in Indian skulls, and the upper facial height is of medium extension. The accompanying table presents these measurements also in proportion to each other.

The two more important indices, the upper facial and the transversal cranio-facial, signify the two skulls as mesenic and somewhat broad-faced, expressing the typical conditions in the Indian skull.

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The orbits are medium high, while the nasal aperture with an index of 45.3 is leptorrhinic in *B*, and with 53.1 chamaerrhinc in *C*.

Measurements and Indices	B (♂)	C (♀)
Cranial width	141 mm.	131 mm.
Minimum frontal width	96 mm.	90 mm.
Bizygomatic width	132 mm.	130 mm.
Upper facial height	72 mm.	69 mm.
Transversal fronto-parietal index.....	68.1	68.7
Transversal cranio-facial index.....	93.6	99.2
Upper facial index.....	54.6	53.1
Jugo-frontal index.....	72.7	69.2

Of interest is the amount of prognathism. Facial prognathism (nasion-prosthion line to ear-eye horizontal) amounts to 76° in *B*, and to 80° in *C*, rendering the former prognathous, the latter mesognathous, and that in spite of its apparently more protruding jaw. This condition, however, finds its expression through the angle of alveolar prognathism which amounts to only 68° in *C*, but to 76° in *B*. Flower's gnathic index expresses these conditions by indices of 106.3 in *B*, and 104.1 in *C*, signifying both specimens as prognathous.

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From the viewpoint of metrical interpretation, the two skulls are to be considered as of medium to sub-medium size, with medium broad and high faces, and slightly prognathous.

From the descriptive angle it is to be stated that particularly the *C* specimen is of delicate texture and shape, and of postauricular development, but not exactly occipitopetal in Froriep's sense, since the expansion of the brain appears not to have taken place in a directly occipital trend, but more generally in all directions as demonstrated, for instance, by the post-bregmatic elevation. This condition causes the face to appear rather small, to which impression the alveolar projection adds. But this type of face is occasionally met with in the tribes of the Pacific coast and points to similar South Indian types (Veddah, Senoi, Singhalese). The cranial vaults are otherwise well rounded. The declination of the frontal bones upon a parallel of the ear-eye horizontal laid through the nasion, falls with 48° in *B* and 51° in *C* well into the recent range. The foramen magnum plane, too, signifies, with deviations from the ear-eye horizontal of -8° in both skulls, morphologically recent conditions.

There are two more items to be mentioned in this preliminary note. The first is the superciliary region. The arcus are in both specimens only slightly developed, representing in *B* stage *a* of

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FIG. 11.—Norma frontalis of Skull B (♂). Two-fifths natural size.

Cunningham's classification, i.e., accounting for a margo supraorbitalis between the orbital rim and the sharply circumscribed arcus-elevation. In *C* the arcus are somewhat wider and less sharply

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FIG. 12.—Norma lateralis of Skull B (♂). Two-fifths natural size.

marked. The second consideration concerns the lower jaw, in which nothing extraordinary was observed. The chin development, although slight in C, is in keeping with the Mongoloid character-



FIG. 13.—Norma frontalis of Skull C (♀). Two-fifths natural size.

istics. Most of the teeth are preserved and in good condition.

The skeletal remains from Santa Barbara, at this point of observation, do not present conditions that would justify their classification with morphologically extravagant or extraordinary types.

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FIG. 14.—Norma lateralis of Skull C (♀). Two-fifths natural size.

In a more extended study, based on broader comparative lines, the writer will endeavor to determine more exactly the morphological position of the Santa Barbara find.

BRUNO OETTEKING

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A POT-HUNTERS' PARADISE

ON THE morning of January 12, 1924, three letters were received at the Museum that created quite a sensation. From three different friends of this institution, living in three different towns, all had the same tale to tell—the story of a most remarkable find of Indian pottery at a place called Carden Bottoms, in Yell county, Arkansas, about fifty miles up the Arkansas river, as the crow flies, from the state capitol at Little Rock.

The facts revealed by the letters were of such a nature that, although the Museum already possessed a collection from the district, it was thought best for me to make a flying trip of investigation, so I started the same afternoon.

Establishing headquarters at the little town of Dardanelle, I lost no time in locating Mr. G. E. Pilquist, who had written one of the letters, and in persuading him to guide me to Carden Bottoms. We started out in a Ford, and after about twenty-five miles' journey over roads that proved the most astonishing combination of roughness and mud, still passable, I had ever seen, we reached our destination, or rather our car bogged down in the sticky black mud and we were obliged to walk a mile or two to reach our objective.

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We soon discovered that the pottery was being found in graves, not in mounds, and that these graves were scattered along on many little natural ridges forming part of the long tongue of land lying between Petit Jean creek and Arkansas river. In some places they were grouped in the form of little cemeteries, but many lay isolated.

Somehow the poor "renters"—the tenant farmers—of the neighborhood had discovered the art of probing with a steel rod in the plowed fields for these unmarked graves, had learned that they frequently contained pottery, and had found that this pottery could be sold. A miniature gold-rush resulted, and before long nearly everyone in Carden Bottoms, from small boys of eight upward, had become a "pot-digger."

As we approached the ridges the little groups of diggers made a weird picture as they toiled in the mud, unmindful of drizzling rain and flurries of snow. Crops had been poor last year, money was scarce, and so they were improving every moment of daylight. But it was sickening to an archeologist to see the skeletons chopped to pieces with hoes and dragged ruthlessly forth to be crushed under foot by the vandals—who were interested only in finding something to sell, caring nothing for the history of a vanished people. Of course, no record was kept of the burials, and any

information that might have resulted from careful work has been lost forever. Unskilled hands have probably ruined a large part of the pottery while trying to remove it from the graves, and untrained eyes have doubtless overlooked a great proportion of the smaller articles laid away with the dead.

What could I do? There was no way of stopping the wanton destruction of so much that might have been of value to science—so I made the best of it, and bought from the diggers, and from those who had financed them, such of the artifacts as I thought we needed.

I was impressed first of all by the great quantity of pottery found,—wagonloads of it, complete or nearly so,—literally hundreds of vessels of different types. Pots, bowls, jars, bottles, eccentric forms, animal and human effigies—all were well represented. Besides numerous pieces still in the hands of the finders, Mr. Pilquist in Dardanelle had a small barn full, with dozens of the best articles in his house; Mr. Camp, at Russellville, had scores of pieces; and Mr. Bailey, at Atkins, an attic full.

These collections consist mostly of plain or nearly plain pots, bowls, and water-bottles, for daily use; but there are also several different styles of decorated ware—one of them a gaudily painted variety, with scrolls, suns, and other figures in two colors (red and white) and some with three (red,

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white, and black, or red, white, and brown). Then there is a type showing intricate designs engraved on the surface of the vessel after firing, and then rubbed with red paint to emphasize the patterns; a third variety is decorated with curved or angular patterns drawn with a sharp point, while the clay was still soft, before it was dried or fired; and a fourth has been painted a solid red, and fired, then portions of the surface have been scraped away, leaving a design in red standing out in bold relief. Still another method of decoration was to model the handles of bowls or the necks and bodies of bottles into the form of some animal, or of man himself.

Many of the vessels are first-class examples of the potter's art—graceful in outline, symmetrical and carefully finished, the ware thin and uniform; but others are coarser, and some are plainly the work of beginners—probably the first efforts of little girls just learning their mother's craft.

By contrast with the best of the pottery, the smoking-pipes are commonly crude—merely two hollow cones of fired clay attached at their points, at right angles, one cone serving as a bowl, the other as a socket for the stem of wood or cane, which of course has disappeared. A few show two little projections like animal ears—these are called "horse-head pipes" by the pot-hunters.

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Little in the line of stone implements has been found in these graves; still a number of small arrow-points have appeared, all of one type—slender, delicate, leaf-shape, without stem or notch—many of them sharp as razors. A few flint knives, a celt-axe blade or two, a single grooved axe-head of stone, some soapstone beads, a few discs of stone, perhaps used as pot-covers, and one unique tube, carved and engraved, complete the list.

Like most tribes living along the larger rivers flowing into the Mississippi, the Indians of Carden Bottoms used many beads, pendants, and ear-ornaments made from conch-shells originating in the Gulf of Mexico and either traded in from tribe to tribe or brought up in canoes by certain Indians who made a business of this kind of traffic. Hundreds of these ornaments have been found in the graves, some of them well preserved, others crumbling through age and the action of acids in the soil where they lay.

A few awls and bodkins of various forms, and tools intended for chipping flint, all made of bone or of deer-horn, were found where they had been placed in the graves with their owners, that he or she might not lack tools to work with in the Land of Spirits; but of course the baskets, the woven sacks and garments, the bows, war-clubs, and axe-handles of wood, the rich furs of otter and beaver,

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the garments of deer- and elk-skin, the head-dresses of feathers—all have disappeared without leaving a trace.

Most of the graves show no sign of trade or contact with the whites; but a few have yielded old-time glass beads and ornaments of copper wire which must have come from the stock of some white trader or early explorer. There are some copper earrings or nose-rings, however, which may be of native metal, and one crude example was found which looks like gold, but which may, when tested, turn out to be European brass.

As nearly as could be discovered by questioning the diggers in the field, some of the graves are much older than others, for, with the same conditions of soil and drainage, one skeleton might be barely traceable through decay, while its neighbor was well preserved. Probably Carden Bottoms was a place of rendezvous and burial far back in pre-Colonial times, and from then on until the coming of the whites.

Who were the Indians of Carden Bottoms? The question is difficult to answer, for the very evidence that might furnish the clue has been destroyed by the pot-hunters.

It is certain, however, that a considerable part of the pottery is typically Caddo, especially the ware engraved after firing and much of that with

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patterns incised before heat was applied. Another large element, dark, and not so well made, with occasional animal effigies, resembles the typical pottery of eastern Arkansas, which may be Quapaw; the painted ware may belong to this group, and it may not,—the exact connection has not yet been satisfactorily worked out. Certainly the impression produced by the Carden Bottoms collection as a whole is that it was made by at least two or perhaps three separate peoples.

Careful work would have proved or disproved the possibility of this, and very simply. If some graves contained only Caddo pottery, others only painted ware, and still others only ware of the eastern Arkansas type, we might hope to show occupancy by three different peoples; but if all classes of pottery are usually found together in the same grave, there would be ground for assuming that one people of mixed culture had lived in Carden Bottoms.

The thanks of the Museum are especially due to Mrs. Ruby Erwin Livingston of Russellville, to Rev. H. E. Wheeler of Little Rock, and to Mr. G. E. Pilquist of Dardanelle, for their kindness in bringing the finds to our attention, and for their assistance to the writer while in Arkansas.

M. R. HARRINGTON

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OBJECTS ILLUSTRATING YUOK ETHNOLOGY

A COMPREHENSIVE collection of ethnologic objects from the Yurok tribe of lower Klamath river in northern California has recently been acquired by the Museum through the generosity of Harmon W. Hendricks, Esq., Vice Chairman of its Board of Trustees. This collection, consisting of 331 objects, represents the result of five years' gathering among the Yurok by Miss Grace Nicholson, of Pasadena, California.

Especially interesting are the complete sets of costumes and the feather head-dresses used in the White Deer dance, the Brush dance, and the Jump dance. The fine technic of the featherwork is enhanced in beauty by the artistic color combination of red woodpecker scalps and other brilliant feathers contrasted with the strips of white deerskin with which these objects are decorated. Headbands are made of feathers and of walrus tusks. The necklaces consist of juniper-seeds and of engraved dentalium shells. Two albino deerskins, beautifully decorated on the head and along the front legs with basketry ornaments, trimmed with red woodpecker scalps and strips of deerskin, were used in the White Deer dance. There is also a complete set of feathered dance wands, comprising

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ninety-five varieties, usually worn in the hair, but sometimes carried in the hand. Some of the hand wands are provided with an obsidian or a flint point attached to the end of a wooden staff which is adorned with spiral painting and bunches of feathers.

The collection contains also many fine, large obsidian blades. Four of the black ones, which are carried by the leader of the White Deer dance, range from nineteen to twenty-two and a quarter inches in length, while two blades of red obsidian measure respectively nine and a half and sixteen and a quarter inches.

Besides the objects designed for use in ceremonies, there are many of a utilitarian character, such as stirring paddles, bowls, iris-fiber cords, net meshers, and wooden and elkhorn spoons. There are also tubular pipes of stone and of wood, some of which were used in dances.

During the last five years Miss Nicholson has visited the Yurok from time to time with a view of procuring ceremonial pieces and other objects, and in the summer of 1923 she was afforded the opportunity of studying some of their rites. After acquiring the dance paraphernalia, Miss Nicholson was asked by the leaders of the tribe to lend the articles to them for a final dance, as not enough of the old ceremonial pieces remained in the tribe for

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this purpose. After consenting to the loan she was able to view the dances and to make some extremely interesting photographs of them. These photographs are now deposited in the Museum.

GEORGE G. HEYE

MAYAN SCULPTURE FROM WESTERN GUATEMALA

SCULPTURE in stone of a high order is not commonly found in the area of Mayan culture in western Guatemala. Most of the stone idols and other carvings from that region are distinctly inferior in execution to the splendid products of the stone carver's art found in the ruins of Quirigua and Copan, as well as in other so-called old-empire cities. The unique sculpture illustrated in fig. 15, which is four feet, nine and three-quarters inches high and slightly more than two inches in thickness, is the most interesting specimen of carving thus far found in the country of the Quiche, the branch of the Mayan family inhabiting the region to the west of the area of the old-empire cities. It was collected by Mr. Harry F. Bird in 1916, and is a gift to the Museum by Rodman Wanamaker, Esq. The sculpture was seen by the writer in Guatemala City in 1915, when he was told that it had been discovered in Santa Cruz Quiche, Department of Quiche.



FIG. 15.—Mayan sculpture from western Guatemala.

Santa Cruz Quiche is the modern town built by the Spaniards near the site of Uta-tlan, the capital of the native chieftains of Quiche at the time Pedro de Alvarado conquered the country just four centuries ago (1524). It was a fortified city in the sense that it was surrounded by a deep barranca, so that the two narrow roads of approach could be easily defended from invaders by a comparatively small force. The

ruins of Utatlan have been described by Stephens in his *Incidents of Travel in Central America, Chiapas, and Yucatan*.

The idol in question, of a type hitherto not found in the Mayan region, has a long shank with a block-like

base undoubtedly designed to allow it to be embedded upright in the ground. The back is not carved, and the front shows a

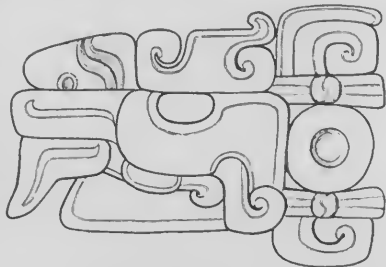


FIG. 16.

complicated and highly conventional representation of a serpent, in the middle portion of which is the mask of a deity (fig. 16), which may be identified with certainty as God B of the Mayan pantheon. Shown in fig. 17 is a representation of this god sitting in or issuing from the open mouth of a serpent. In fig. 18 only the mask of the deity is shown in the open mouth. Both illustrations are from the Dresden Codex. This deity is generally considered to be Kukulcan, the Feathered Serpent God, the equivalent of the Nahuan Quetzalcoatl. Other students, notably Dr. D. G. Brinton, believe that the God Itzamna is represented. The character-

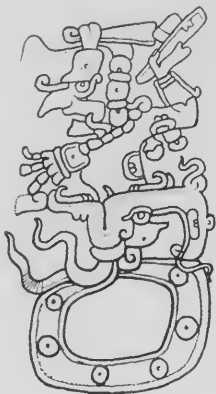


FIG. 17.

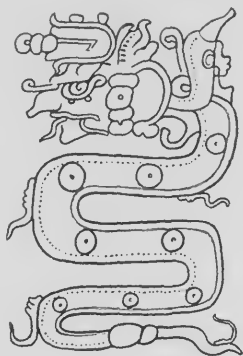


FIG. 18.

istic feature is the long nose, with a curled object on the top, and a somewhat similar object, perhaps a tooth, projecting backward from the mouth. Its association with the serpent would seem to be sufficient to identify this god with Kukulcan, but the general problem is too involved to admit of positive identification without more material for study than we have at present. The sculpture reveals greater proficiency in stone-carving among the Quiche than we had heretofore suspected, and in its general treatment shows closer analogy with the style of representation of this particular deity in the Dresden Codex than in the sculptures of the old-empire cities.

M. H. SAVILLE

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ESKIMO OBJECTS FROM ALASKA AND ST. LAWRENCE ISLAND

AMONG the collections recently acquired by the Museum is a series of Eskimo objects from points on the Alaskan coast of Bering sea and from St. Lawrence island. This interesting material was procured from Captain Joseph Bernard, who commands the schooner *Teddy Bear*, operating out of Nome.

The collection consists principally of ethnological specimens from the Tikeramiut, who live in the vicinity of Point Hope, Alaska, from which point they receive their name, "people of the forefinger." Many of the objects in this group were undoubtedly picked up on the large ancient village-sites in the vicinity, and were repaired and used by the present inhabitants. The semilunar knives with blades of slate and of jadeite, and the stone-pointed drills, are especially good examples of the secondary use of such implements.

When his schooner was blown from its course last summer, Captain Bernard was forced to take shelter in the lee of St. Lawrence island, and while there collected a few ethnological objects of the Yuit Eskimo, which supplement those of the Liebes collection mentioned in the initial issue of this publication. Noteworthy among the later acquisition

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is a net made of narrow strips of whalebone, used for capturing the sea-birds locally known as crow-bills, which are attracted by means of live decoys fastened by their beaks to a long line under the net. Other interesting objects in this series are a seal sled, a root-digger, and two native fish-nets, one of which is a circular dip-net made of whalebone, used for capturing small fish in seal-holes.

Several exceptional ethnological objects were obtained also from the Eskimo on Point Lay, including a hammer of pectolite. This implement, being a family heirloom, was highly prized by its owner.

The archeological specimens in the collection were found by excavation on Icy Cape, and in the town of Talla, near Port Clarence. Of this material perhaps the most interesting objects are some very old blue-glass beads, and an adze with a jadeite blade.

D. A. CADZOW

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RECENT ACCESSIONS BY GIFT

SINCE the report of accessions to the Museum by gift during November and December, 1923, published in the initial number of *Indian Notes*, friends of the Museum have enriched its collections by generously presenting the following objects:

From Mr. Marion Eppley:

Pottery jar. Catawba, North Carolina.

From Mr. John W. Reamer:

Grooved stone adze. Village of Echo Lake, Passaic county, N. J.

From Mrs. John Jay White:

Earthenware jar. Acoma, New Mexico.

From Mr. Frank Wood:

Cylindrical basket and cover. Aleut.

From Mr. Rudolph Kersting:

Stone pipe with group of human and animal figures. Probably Iowa tribe.

From Lieut. G. T. Emmons:

Snow knife. Eskimo.

From Mrs. Thea Heye:

Goat-horn spoon. Haida.

Basketry shot pouch. Tlingit of Hoonah, Alaska.

Ivory charm representing a bear and a lizard, and a similar charm representing a crab. Kwakiutl, British Columbia.

Blanket. Saltillo, Mexico.

Shell pendant inlaid with turquoise and lignite. Queres of San Felipe pueblo, New Mexico.

Very large storage-basket. San Carlos Apache, Arizona.

Shrunken human body. Jivaro Indians of Tena, Oriente, Ecuador.

From Mr. Peter T. Sharp:

Infant's moccasins, given to Sarah Sharp by Long Island Indians about seventy years ago.

From Mr. Prescott Van Wyck:

Effigy jar from the coast of Peru. Said to have been dug up in New Jersey.

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From Mr. D. L. Shoemaker:

Fifty-four arrowpoints. Falls Church, Virginia.

Stone axe. Fernandina, Florida.

From Mr. Howard P. Bullis:

Fifty-four arrow and spear points and knife blades, 5 celts, 2 net-sinkers, and a hammerstone. Canarsie, Long Island, N. Y.

From Mr. Herman Schweizer:

Two ancient sacrificial cane cigarettes. Southern Arizona.

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THE METAL EFFIGY PIPE.—As a result of Mr. Pepper's illustrated description of the metal effigy pipe found at White Springs, near Geneva, Ontario county, New York, which appears in the initial number of *Indian Notes*, a communication has been received from Dr. William G. Hinsdale, of Syracuse, in which he mentions that the farm at White Springs "was owned by a Mr. Lee, who before his death in 1841 did considerable grading in front of his house and at that time dug up many skeletons, with axes, rings, medals, crosses, and pipes. One of these [pipes] is mentioned as being of lead, with a panther on the front of the bowl, looking into it. The stem, broken, is yet eight inches long. Perhaps this is the same pipe. The cemetery was only partially disturbed, and the many hillocks and depressions indicate this." From this information it would seem that the pipe now in the Museum is identical with the one which Mr. Lee found nearly a century ago.

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TSIMSHIAN HEAD-PIECE.—An exceptional head-piece of wood (fig. 19), carved to represent a mythical mountain bird, has been acquired from the Tsimshian Indians of Port Simpson, British Columbia. This object was the house-crest of a family piece worn on ceremonial occasions and was highly valued. Owing to its size, and because if solid its weight would have made it impossible to wear, the head-piece was lightened by hollowing out the back and covering the space with hide.

LARGE STEATITE TUBE.—A fine steatite tube, noteworthy by reason of its unusual length of sixteen and a half inches, has recently been acquired for the Museum by Mr. E. H. Davis. This tube was found about seventeen years ago by a Luiseño Indian in a mountain cave near the Rincon reservation, San Diego county, California, and it has long been in use for bringing rain. Collected also by Mr. Davis for the Museum is a perforated heating stone of steatite, likewise used by the Luiseños.

EMMONS JADE COLLECTION.—The important collection of aboriginal jade objects from British Columbia and Alaska, gathered by Lieut. George T. Emmons, U. S. N., during many years of study of the tribes of those regions and deposited by him for exhibition in the Museum, has been acquired by the Museum and now forms a part of its perma-

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FIG. 19.—Wooden head-piece of the Tsimshian.

(Height, $22\frac{1}{2}$ inches)

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nent collections. These objects are described, and illustrated largely in color, in *Indian Notes and Monographs*, Miscellaneous No. 35.

THE DEMAND for photographs of objects in the Museum has increased to such an extent that it has become expedient to make a nominal charge of twenty-five cents for each print whenever it is necessary to make a negative for the purpose. If, however, negatives of specimens are already in the collection of the Museum, no charge will be made for a reasonable number of prints, provided they are desired to promote the study of archeology or ethnology and are not designed for commercial purposes.

AN INTERESTED visitor to the Museum in January was Mr. William H. Jackson, of Detroit, formerly photographer of the United States Geological and Geographical Survey of the Territories (the "Hayden Survey") and the author of three papers on the archeological remains of the San Juan watershed of Colorado, Utah, and Arizona, examined by him nearly half a century ago.

THE ETHNOLOGICAL material in the Museum pertaining to the Aleut has recently been examined by Dr. Waldemar Jochelson, who is preparing a monograph on that people for the Carnegie Institution of Washington.

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A POPULAR account of the work of the Ozark expedition in 1922-1923, in charge of Mr. Harrington, appears under the name of Mr. Cadzow in the February issue of *American Forests and Forest Life*, published in Washington.

ON THE evening of February 12 a view of the second half of the motion-pictures illustrating the activities of the Zuñi Indians of New Mexico, made by the James B. Ford Expedition in the summer of 1923, was given at the Museum for the benefit of its employees. Subsequently the pictures were displayed at meetings of the American Ethnological Society and the Explorers Club.

MR. FOSTER H. SAVILLE lectured on Wampanoags and Narragansetts before the Park Museum of Providence, Rhode Island, on March 9.

DR. HERMAN F. TEN KATE has reviewed a number of the more recent publications of the Museum in *Tijdschrift van het Kon. Nederlandsch Aardrijkskundig Genootschap*, of Leiden, Holland.

THROUGH the kindness of the author, the Museum is the recipient of a copy of *Hunting with the Bow and Arrow*, by Saxton Pope (San Francisco, 1923). In this book is preserved, in popular form, the story of Ishi, the primitive Yana Indian of California, who was found by representatives of the University of California in 1911 and was the subject of anthropological study until his death five years later.